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TIMEO DANAOS ET DONA FERENTES.

"HE CUT YOU OUT, AND YET YOU WERE MAGNANIMOUS ENOUGH TO SEND HIM A WEDDING PRESENT, EH?"  
"YES; I SENT HIM AN *edition de luxe* OF THE *Kreutzer Sonata*."



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CHARLES SCRIBNER'S SONS, Publishers,  
743 & 745 BROADWAY, NEW YORK.

## IN A DRUG STORE.

BOY: Mister, I want to get a—um—I—want a pint of—a—thunder—I forgot.

DRUGGIST'S CLERK: Little man, have you forgotten what you came for?

BOY: That's it!

CLERK: What's it?

BOY: Camphor.

## SPOTTED AT LAST.

PRIMUS: What clever young fellow was it who first propounded the question, "Is Marriage a Failure?"

SECUNDUS: Adam, I think.

"I BELIEVE in taking things quietly," remarked the philosophical sneak thief.



SPRING'S ARRIVAL.



AN AUTUMN IDLE.



## NEWS FROM HOME.

*Italian Guide:* YESSA, MEES; ALL OUR CITIES HAVA PATRON SAINTS, SAME AS IN AMERICA.

*Fair Tourist:* SAME AS IN AMERICA?

*Guide:* YESSA. I HEARA ALLA BOUT AMERICA FROM MY BRUZZA. HE KEEPA FRUITA STAND IN NEW YORKA. NEW YORKA HAVA PATRON SAINTA—SAINTA PATRICK.

## DECIDEDLY DOWN.

PRIMUS: Does Thorley belong to a club?

SECUNDUS: Club? Why that fellow would be black-balled by the Y. M. C. A.





"While there's Life there's Hope."

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Published every Thursday. \$5.00 a year in advance, postage free. Single copies, 10 cents. Back numbers can be had by applying to this office. Vol. I., bound, \$30.00; Vol. II., bound, \$15.00; Vols. III., IV., V., VI., VII., VIII., IX., X., XI., XII., XIII., XIV. and XV., bound or in flat numbers, at regular rates.

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THE New York *World* says that the landlord of the Hotel Metropole, of London, says that the story that Col. Pepper, of Kentucky, chastised a Hotel Metropole night-clerk is a wicked lie. The New York *Sun* says that Col. Pepper says that the story is mainly true, and that he did take a Metropole night-clerk in hand and bring him to a realizing sense of how distinguished and muscular Americans expect to be treated.

LIFE takes pleasure in calling the attention of Col. Pepper, of Kentucky, to the fact that some one has been taking his name in vain. If he did thrash, or otherwise humiliate, the British hotel clerk, he ought to take ship for England forthwith and compel the Metropole's landlord to retract his denial. But if the said hotel clerk did not feel the weight of his heavy hand, he owes it to himself to compel the New York *Sun* to retract its stories of his prowess.

It does not accord with the self-respect, which is the traditional birthright of a Kentucky gentleman, to allow two stories to be spread abroad, one of which necessarily impugns his veracity. The Colonel ought to do something about these stories. The false should be crammed down their author's throat, and the true proclaimed.

BASE-BALL has been crippled by a disastrous season, but, of course, it isn't dead yet. Its use is too definitely demonstrated for that. It is so pleasant on a Summer afternoon, when the cheaper hours have come, and the shadows begin to stretch themselves, to sit under a roof in the open air, in not too densely packed a multitude, and watch the home nine dispute for runs and laurels with some other bag-handed, swift-footed aggregation. Man, ordinary man, isn't satisfied with mere bread, he wants exercises, too. American spectacular base-ball fits one of his felt-wants. If he gives it a chance, it will grow on him, just as opium or industry will. But it may afflict him to think that the time he has spent

questioning the umpire's decisions, and the money which he has parted with at the gate, have not brought him any lasting advantage.

IT has brought him an advantage, if he only knows it. Doubtless he has some knowledge of the brotherhood of the men who can talk horse. Every man who can talk horse is the comrade of every other man who can do the same. But there are some men—a good many—who cannot talk horse, and who cannot learn. It is an ability that is more or less inborn, if it exists at all. But the man who cannot learn to talk base-ball is an exception. The average American is competent at a very tender age to discuss whether Milligan was safe at first, to admire Short's eleven-foot-in-the-air one-handed grab-catch, and to lament the want of effective stick-work on his nine.

EVERY one who has base-ball really at heart, will be willing to listen to him on these matters, and to talk back. He will find that by persistent attention he has developed a new series of sympathies that he holds in common with multitudes of his countrymen. Because he knows base-ball, there will be hundreds of men to whom, when he meets them, he will have something particular to say, and he will have the advantage of the horse-talkers in being skilled in a more democratic topic than theirs.

A VERY affluent return awaits the enterprising playwright who will dramatize Col. Elliott Shepard, and put him on the stage. There are millions in Col. S. Sellers would be nothing to him. The wonder is that his dramatic possibilities were not discovered long ago.

THE recent metropolitan experience of two citizens from Alabama, who sought to secure money from "green goods" men at the points of four large Alabama revolvers, should furnish happiness to those who rejoice in the punishment of evil-doers. As is well known, the "green goods" men punish countrymen who would do evil, by fleecing them of their money. The persons from Alabama came here to punish the "green goods" men by robbing them of their money. They were successful in getting the money, but in turn they were punished by having the police relieve them of their booty. The money which came originally from verdant but unscrupulous countrymen, will probably go into the police pension fund, after having provided punishment for three sets of evil-doers.



Uncle Heystak: WALL, THIS IS A SMART LOOKING PLACE, AND I'M PESKY HUNGRY, BUT I'LL BE DARNED IF I'LL TACKLE THAT KIND OF A MEAL.

# WICKED DULUTH.

THIS extract from the Duluth *Daily Tribune* may send a shiver down the iron-clad spine of the Metropolitan Museum, but it is well to be informed of some of the sin that surrounds us.

## OPEN ON SUNDAY.

The public library board met last evening in the library rooms and did some routine work, such as auditing bills. The subject of keeping the reading room open on Sunday came up for discussion, and great surprise was expressed by all present that the public should have got the impression that the doors would be closed on Sunday. No such thought has ever been entertained, and a notice will be prepared in a short time for publication in the newspapers, contradicting such rumors. There were present at the meeting last evening seven out of nine members of the board, and they were all unanimous in favor of keeping open on Sunday.

What will most surprise our own dear trustees is that the Duluth sinners are not only dead to all shame in the matter but feel hurt at being accused of even wishing to close their building on Sunday. How people do differ! While the Duluth library is filled with eager readers, gratifying a not unseemly thirst for knowledge and culture, the New York Museum will be barred and bolted against all such revelers.

## WHAT'S THE MATTER WITH McALLISTER?

WILLIAM LIVINGSTON JONES: Why don't you propose Ward McAllister's name at the Authors' Club?

GEORGE RANDOLPH SMITH: He couldn't be elected.

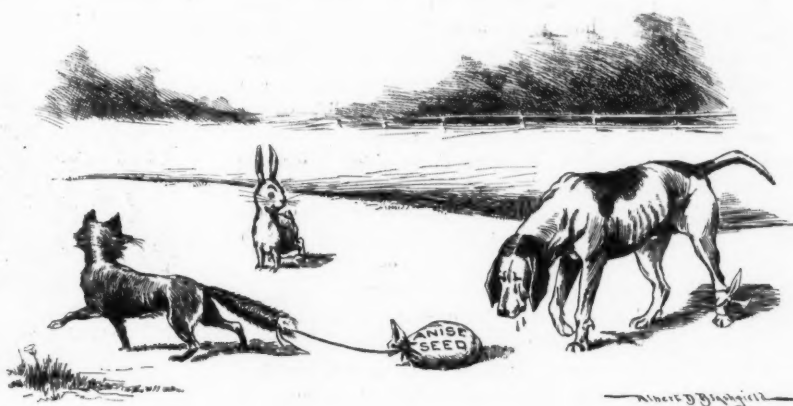
W. L. J.: Yes, he's written a book.

G. R. S.: That's the trouble.

USED UP—The umbrella.



A YOUNG ARTIST WHOSE RENT IS SOMEWHAT BEHIND.



## A DEBT OF GRATITUDE.

Brer Rabbit: WHAT'S GOING ON, REYNARD?

Reynard: I MET OLD MAJOR DOWN BELOW HERE AND HE'S ON HIS LAST LEGS, BUT, AFTER THE GOOD TIMES HE'S GIVEN ME IN THE PAST, I THOUGHT I'D ALLOW HIM ONE MORE TRY AT ME WITH A DOUBLE SCENT.



## ACCORDING TO CODE.

*Leander Brophy:* IT IS THE DAISY'S SIGNAL AND THE COAST IS CLEAR; THE BOTTLE MANES THE OWLD FOLKS IS DHRUNK, THE BOOT TELLS ME THEY CANNOT SHTAND UP, WHOILST THE NAPKIN INFOR-M-MS ME THERE'S SOMETHIN' TO ATE. HERE GOES!



## THE MODERNIZATION OF LAZARUS.

A RECENT review of the modernization of the story of Lazarus, by Elizabeth Stuart Phelps and Mr. Ward, naively says: "The final episode is a faithful though heightened reproduction of the Scripture narrative, and in point of effect meets all reasonable expectations."

Looking at the whole performance from a literary point of view (without regard to the religious susceptibilities of very estimable people) is it not atrocious art that anyone should attempt to improve on the beautiful simplicity and dignity of the gospel narrative? To lug the machinery of a cheap melodrama and a rather stupid love story into one of the most poetic and ideal episodes of the New Testament is an artistic profanation. That our contemporary thinks it "meets all reasonable expectations" and even heightens the effect of the Scripture narrative is one of those things which throw doubt on the American humorous sense.

This so-called religious romance is entitled "Come Forth" (Houghton), and will no doubt please an audience to which religion is a comfortable delusion and literature an unknown country. The fact that the archaeology of the tale has been verified by "an eminent Palestinian scholar" will impress these people with the importance of the work as a scholastic performance.

THE present generation likes to believe that it is scientific, artistic, and fairly religious. It would not be any one of these things with all its heart, but it delights in ex-

periencing the mildest kind of emotions that play around the outskirts of these fields of thought. So that all knowledge is being "popularized;" we take our astronomy in the shape of the romantic story of a voyage to the moon, our geology in a "journey to the center of the earth," our political economy in "Looking Backward," and our ethics in "religious romances."

The product of all such invertebrate knowledge is weakness, vacillation, and vulgar pretension. We used to believe, intensely, perhaps, some things which we are now convinced were error. And so we are afraid to really be in earnest any more, for fear we may be again intellectually humiliated. There is a good deal of cowardice in this mental attitude, and there is an ever-increasing body of young men and women which is rebelling against it. The real American is intellectually honest, and his morality, as well as his knowledge, must, in the long run, be logical.

\* \* \*

NOTES.—Recent fiction in Harper's Franklin Square Library includes an artificial story of an old-fashioned kind, by Katharine S. Macquoid, entitled "At an Old Chateau;" Mrs. Lynn Linton's "Sowing the Wind," and Walter Besant's "Children of Gibeon."



## HOW THESE GIRLS LOVE ONE ANOTHER!

*Winifred (insinuatingly):* MR. RANDOLPH COMES TO SEE YOU EVERY DAY, DOESN'T HE?

*Julia (with the sailor hat):* OH, YES; BUT HE'S VERY EASILY ENTERTAINED.

*Winifred:* HE MUST BE.



THE WORM WILL TURN.

"YOU ARE A DISGRACE TO HUMANITY. How *could* I HAVE MARRIED YOU! I, A VAN TWITTER!"  
*He (wealthy but erring):* NO DECENT WOMAN WOULD EVER HAVE—HIC—MARRIED ME, ANYWAY.

Putnam's have published two useful works in natural history for the unscientific reader. The "Trees of Northeastern America," by C. S. Newhall, describes in simple language the characteristics of foliage, bark, etc., which will enable any one to identify the trees of our forests. "Among the Moths and Butterflies," by Julia P. Ballard, accomplishes a similar object in another field.

*Droch.*

NEW BOOKS

*ON MAKING THE BEST OF THINGS AND OTHER ESSAYS* By E. Conder Gray. New York and London: G. P. Putnam's Sons.

*Little Venice and other Stories.* By Grace Denio Litchfield. New York and London: G. P. Putnam's Sons.



FASHIONABLE IN SPITE OF HIMSELF.

*Fashion Note*—THE HAIR WILL BE WORN LOW THIS SEASON.

*René.* By Émile Zola. Philadelphia: T. B. Peterson and Brothers.  
*Illustrated Americana.* By James F. Hunnewell.

REPUBLICS are ungrateful, but then look what kind of Administrations are saddled off on some of them.

IT is no sign because a man is an "old salt," that he wasn't fresh when he was a boy.

IT has at last been definitely settled that Rip Van Winkle was a messenger-boy.

A RACE ON THE THAMES—The English.



## RETROSPECT.

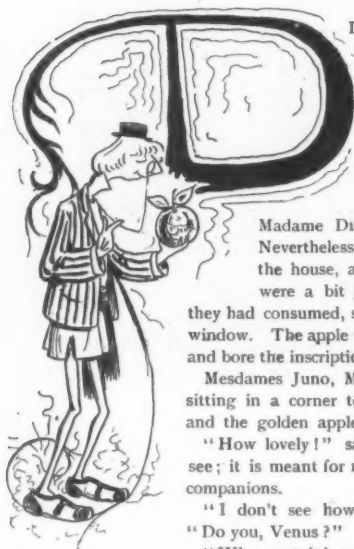
AT evening, when the breeze dies down,  
And regal nature doffs her crown;  
When brown-limbed pines, like minarets,  
Fringe all the hills, and tired day frets  
To rest awhile—ah, then, I know,  
Into a shadowed room you go,  
And softly touch the organ keys,  
While pale stars blink amid the trees,  
You sing a peaceful vesper hymn  
That rises from your full heart's brim;  
Your kindly eyes are dimmed with tears—  
You wander through remembered years;  
From gay to grave your fancies fly,  
And end the journey with the cry:—

"My heart played truant from my will,  
I loved him then—I love him still."

Robert Bridges.

## MYTHOLOGY FOR MODERNS.

## THE JUDGMENT OF PARIS.



DISCORD was one of those ladies who were always trying to get into the 400 of Olympian society and, as is usual, those already in took great pleasure in snubbing her whenever opportunity offered.

When Peleus and Thetis were married, all of the best people in Olympus were invited, but

Madame Discord's name was left off the list. Nevertheless, she hung around on the outside of the house, and, after supper, when the guests were a bit gay from the nectar and ambrosia they had consumed, shied an apple of gold through the window. The apple was a specimen of Biffany's best work and bore the inscription, "For the most beautiful."

Mesdames Juno, Minerva and Venus happened to be sitting in a corner tearing Diana's character to pieces, and the golden apple rolled to their feet.

"How lovely!" said Juno, picking it up, "and just see; it is meant for me," showing the inscription to her companions.

"I don't see how you can say that," said Minerva. "Do you, Venus?"

"Why, certainly not," replied Venus. "The apple is intended for me, of course."

Paris, a distant connection of the present Comte de Paris, was one of the most celebrated dukes of his time and the parties to the dispute decided to leave the awarding of the apple to him. The ease with which they reached this conclusion showed that their feminine minds were all working in the same direction, though each thought she was outwitting the other two.

Paris being a dude was free from brains and therefore from bias. He never read the newspapers, and therefore seemed to be perfectly qualified, not only to act upon, but actually to be the jury.

Juno was early in court and managed to tell Paris before the others arrived that if he awarded the prize to her she would give him unlimited power, riches, and the address of the best tailor in London.

Soon after Minerva strolled into the glade where the judgment was to be rendered, and calling Juno's attention to her new polonaise, slipped

into Paris's hand a slip of paper, on which was written, "If I win, you shall have the championship in the next croquet tournament."

Then Venus came in, and in silvery tones said, "Ah, there, Paris; how are you, dear? How did your necktie get so crooked? Let me straighten it for you." Of course Paris's necktie wasn't crooked, but Venus went through the motions of arranging it, meanwhile whispering in his ear that if he decided in her favor she would introduce him to a girl who would drive all the other chappies wild with envy when he took her out to Tuxedo Park.



DISCORD THROWING THE APPLE.

Paris called the Court to order. Unfortunately there were no stenographers in those days, so we have no exact record of the proceedings. Certain imaginative artists—Rubens among others—have painted pictures, purporting to represent the scene, but there are very good reasons for believing that the artists were not present at all, and that their pictures are what are vulgarly called "fakes."

Venus secured the prize. To redeem her promise she helped Paris to elope with Helen of Troy. The latter was the wife of a gentleman named Menelaus at the time of the elopement, and her spouse made



violent attempts afterwards to thrash Paris, but that young person escaped this by going back to Troy, where Helen established a successful laundry. She afterwards secured a divorce and gained prominence on the stage, playing the leading part in Offenbach's sparkling opera, "La Belle Héloène."

Metcalfe.





*Dauber:* I WONDER FROM WHAT TRIBE THE SCULPTOR WHO DESIGNED OUR CENT FOUND HIS INDIAN TYPE.

*Twinkler (just home from Paris):* WHY, FROM THE *Sou* TRIBE, OF COURSE.

#### OUT OF FASHION IS OUT OF THE WORLD.

**A**UNT KATE (*severely*): Penelope, I saw Tom Barry kiss you last evening. You should not let him do so until you are engaged, at least.

PENELOPE: Oh, he says that all the girls let him.

#### WANTED TO KNOW THE PARTICULARS.

**P**OET'S WIFE (*reading*): Here's an account of the death of a poet.

POET (*dejectedly*): Where did he starve?



#### MISUNDERSTOOD.

*Charlie:* SOMEHOW I DON'T THINK MISS REAL IS SIMPLE AND INGENUOUS. DO YOU KNOW, SHE NEVER LOOKS ME SQUARELY IN THE FACE?

*Fanny:* THERE, SEE WHAT INJUSTICE YOU CAN DO A GIRL! KATIE MERELY THINKS YOU ADMIRE HER PROFILE.

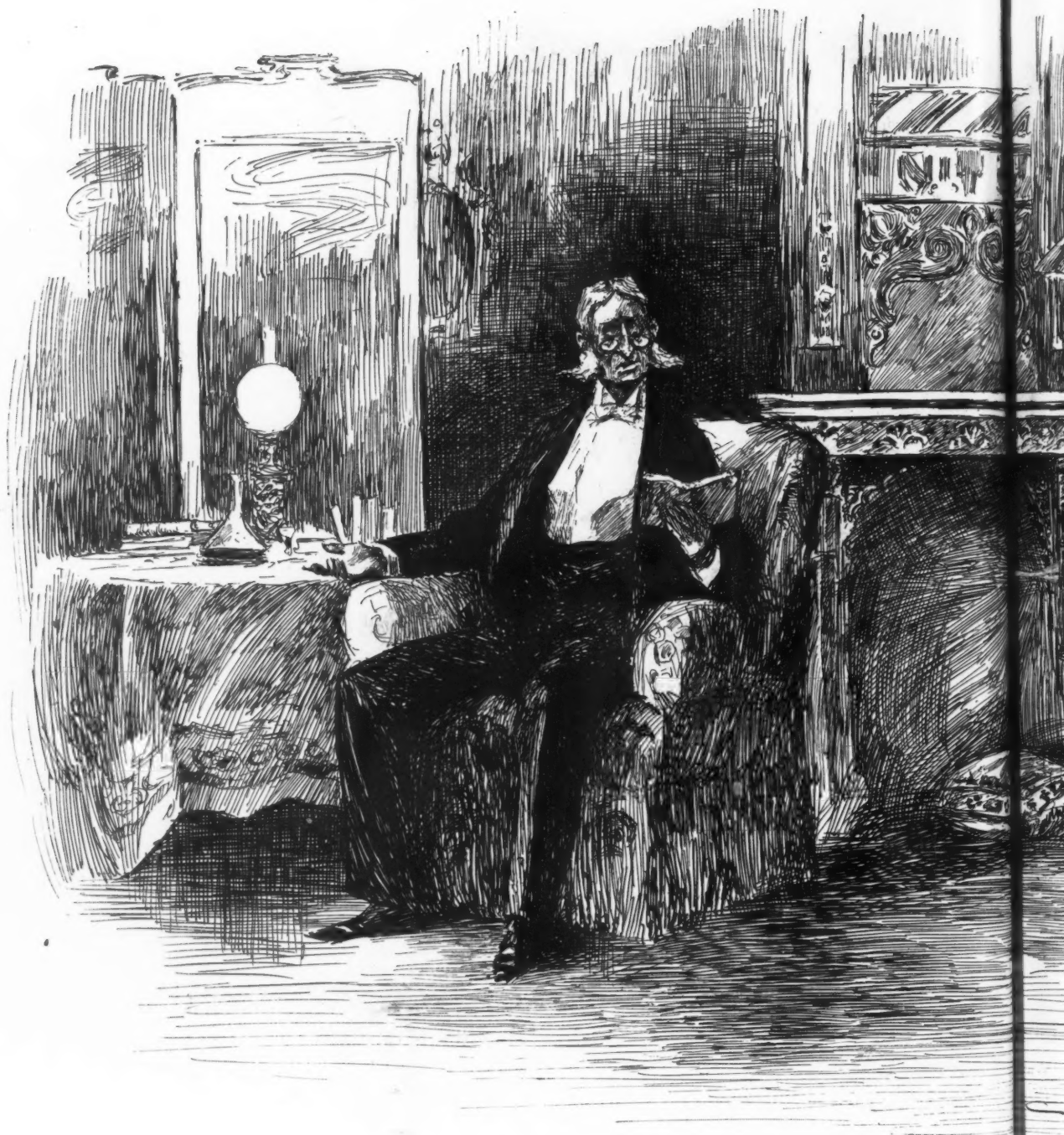
#### HIS WOFUL STATE.

**P**ARROTT: Algy, my boy, why have you such an air of deep dejection and weariness?

**BABOONY:** Aw—, haw—; it's good fawm, ye know!



A RYE FACE.



SOCIAL SANS  
THE MAN WHO PERS IN



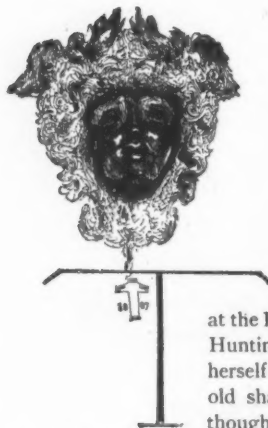
SOCIAL MISANCES.  
O PERSON IN READING ALOUD.



## A TERRIBLE MISTAKE.



PAUL JONES'S LEAVE OF ABSENCE.



"COME on board, sir," said the shade of Paul Jones, as it touched its chapeau to St. Peter at the gate. "Where have you been?" asked Peter.

"I had shore leave, sir, and spent the evening on earth," replied the shade.

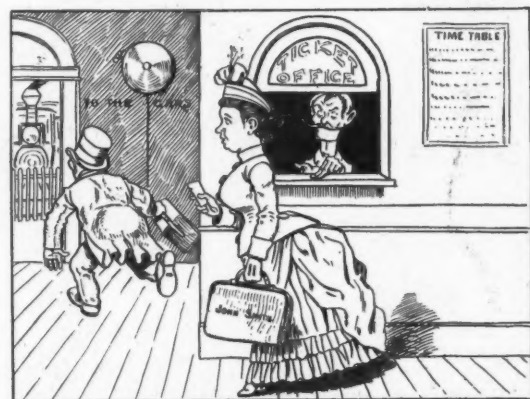
"What did you do?" asked the gate-keeper, who seemed to be in conversational mood.

HERE'S a girl down there at the Broadway Theatre named Agnes Huntington, who's trying to pass herself off for me,"—here the grizzled old shade chuckled audibly—"and I thought, sir, I'd go and scare her a bit.

But I hadn't the heart to do it, sir. She's so pretty and so graceful that I came nigh to over-staying my leave. And talk about singing! Why, shiver my timbers, but the angel voices——"

A cough from the gate-keeper warned the shade that its language was growing a little too forcible for the celestial circles.

"Well, any way," resumed the shade, "she's a singer from Singersville, Sing Sing County, and don't you forget it. I've heard all the singers in our choir, and she beats



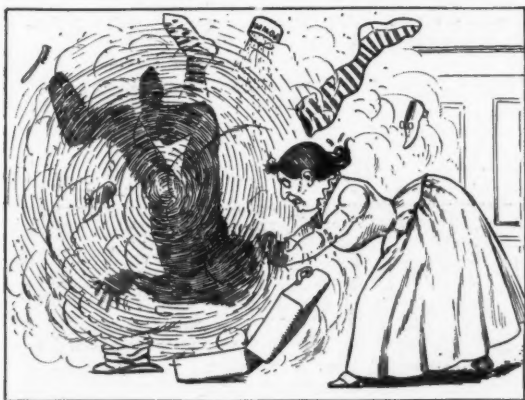
them all. I heard her do a cadenza that made me feel almost as though I had real blood in my ghostly veins. One thing bothered me, though; you see, the clothes they all wore were pretty, and everything about the place was nice, but this clever woman was surrounded by a lot of Britishers who talked heavy, foolish, chestnuty talk, which would just please

a lot of Britishers, but was mighty stupid to people who have educated their brains under the stars and stripes. And as for looks, those British women were as little good-looking as the men were funny. They must have had to pass a civil service examination in ugliness before they signed under this Paul Jones. But my namesake was handsome enough to

make up for all the rest of them, and I suppose I ought to be satisfied."

The shade would have talked all day, but at this point Charon came up with the cabin list of a lot of dead people from Philadelphia for the gate-keeper's inspection, and the shade of Paul Jones blew itself off in search of an ambrosial cocktail.

\* \* \*



IT is an unalloyed pleasure to have Mr. Daly's company in town again. The American theater-goer has to accept a great deal that is lamentably weak and vulgar, but whatever these players undertake to present is always given with a life, skill and artistic finish that comes like a breath of purer air. Mr. Jerome K. Jerome is the author upon whose work the talents of this excellent company are at present concentrated. "New Lamps for Old" is not a remarkable play; neither is it original or clever. And were it not for the exceptional abilities of the players who have it in hand, its chances for a long and happy life would be diminutive. The intent of the piece is to be funny, and under Mr. Daly's management it certainly is so. Miss Rehan as *Elvira Honiton*, invests the character with all the interest the opportunity offers. The same may be said of Mr. Drew, as *Honiton*, of Mr. Lewis, as *Buster* the old family solicitor, and of Mr. Bond, as *Jorkins* the butler. Mrs. Gilbert's talents were thrown away on the character of *Mrs. Snackett*, landlady of the "Sweet Brier Arms." Mr. Burr McIntosh makes his first appearance here as *Algernon Postlethwaite*, and promises to be an important addition to the company. Miss Anna Franosch also makes her first appearance here.

*Metcalf.*

BOREMAN: Hello, Hawkins; glad to see you. I like to run across a man I'm looking for.

HAWKINS: So do I.

BOREMAN: Say, Hawkins, I'll go 'around to your' rooms and talk a while. I prefer your society to any man's I can name just now.

HAWKINS: So do I.





## A BITTER TRUTH.

SHE'LL set aside the tennis cap  
To comfort her poor mother;  
But let appear some handsome chap,  
How quick she'll set the other.

—Boston Transcript.

MRS. STAGGERS: We are to have dear mother for dinner, James!  
MR. STAGGERS: All right; see that she is thoroughly cooked.—  
*Pick-Me-Up.*

"My dear," said the caller, with a winning smile, to the little girl who occupied the study while her father, the eminent literary man, was at his dinner, "I suppose you assist your papa by entertaining the bores?"

"Yes, sir," replied the little girl gravely; "please be seated."—  
*Chicago Tribune.*

SHE (romantic): Did it ever occur to you what wonderful sights the men who dive in the ocean must behold?

HE: Yes, once. It was when I was at sea in a storm and everybody was sick!—*Pick-Me-Up.*

"WHAT was it the aeronaut said when he fell out of his balloon and struck the earth with his usual dull thud?"

"He remarked that it was a hard world."—*New York Sun.*

ISAAC: Where do parrots come from, I wonder?

JACOB (regarding the bird's beak): Jerusalem, I guess.—  
*Texas Siftings.*

MISS BACKBAY: No; we do not speak any more. I cannot recognize a girl who indulges in profanity.

MR. POTTS: You don't mean to say she—

MISS BACKBAY: Oh, yes I do. We were talking of Browning, and she said: 'Oh, bother Browning!'

MR. POTTS: But 'bother' is not profanity.

MISS BACKBAY: Maybe not, but 'bother Browning' is.—*Terre Haute Express.*

MRS. JINKS: Oh, Thomas, Thomas, what shall we do with our daughter? I heard her talking to herself in her room, just now, while she was dressing, and she said d-damn, twice?

MR. JINKS: Let's see. She has begun wearing boiled shirts, like a man's, lately, hasn't she?

"Yes, but what has—"

"Everything! She probably lost her collar button down the back of her neck."—*Lawrence American.*

HUSBAND: Is this canned chicken or canned lobster, Ethel?

WIFE: I don't know, John. The label had been torn off the can before I opened it.—*Somerville Journal.*

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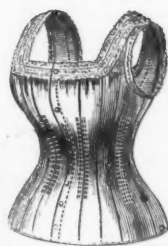
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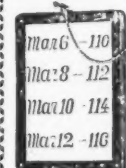
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